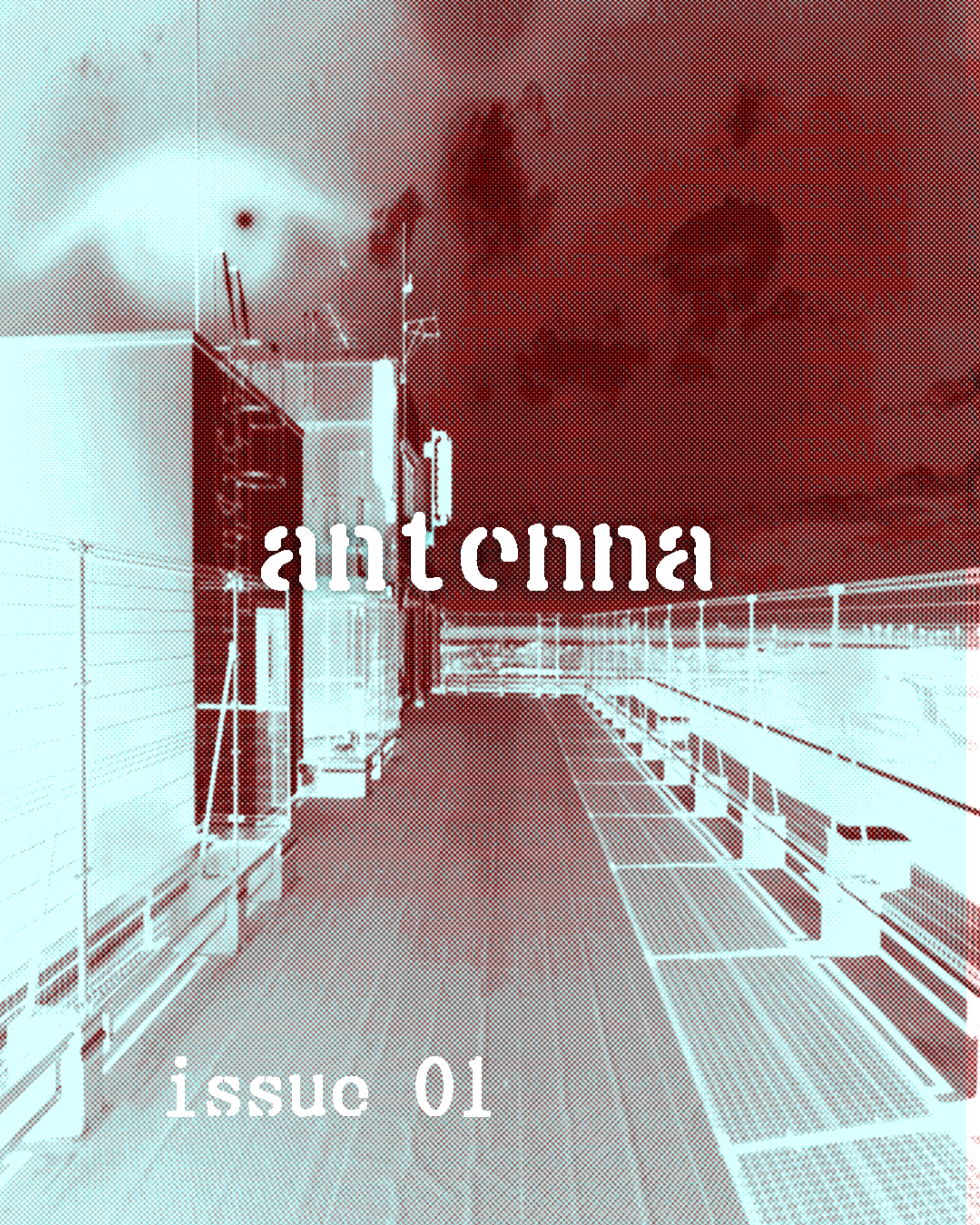




antenna

issue 01

antenna!



Serial Experiments Lain

While still in its infancy, Serial Experiments Lain (1998) toyed with the visual novel format through non-linear storytelling and sudden, sometimes violent, animated cutscenes that may remind one of the intrusive thoughts experienced by those with mental health struggles such as posttraumatic stress disorder, schizophrenia or obsessive-compulsive disorder.

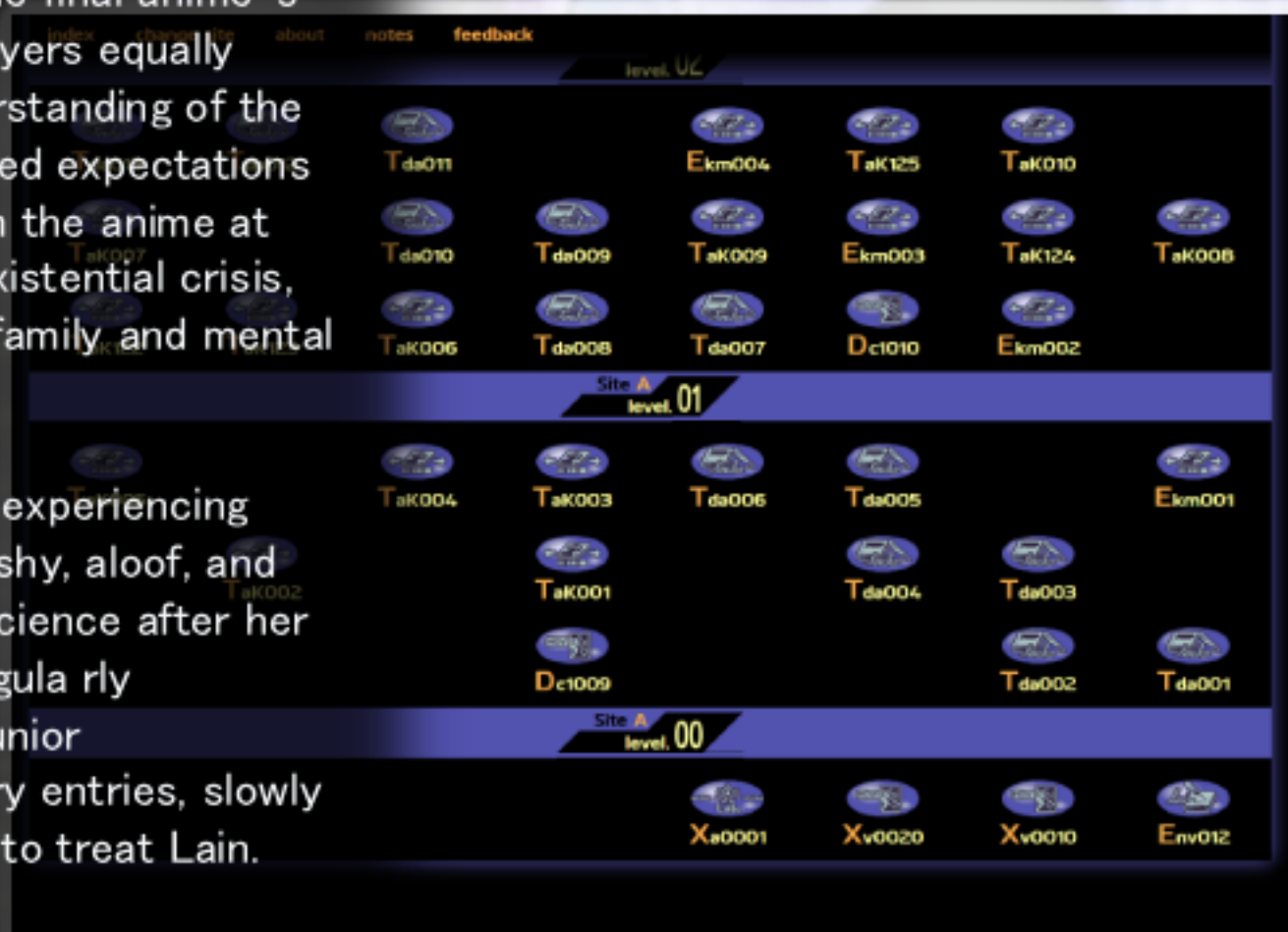
Through a (frankly) confusing and somewhat clunky network interface, players experience the memories of various characters (such as Lain, the protagonist, and Touko, her therapist) and piece the story together from there. Head writer Chiaki J. Konaka describes Lain not as a video game, but as “psycho stretch-ware” that makes players feel Lain’s story rather than watch it unfold objectively.

Two months following the airing of the final anime’s episode, Lain quietly released and left players equally confused and hungry for a succinct understanding of the story. Fans of the anime left with shattered expectations – the game seems entirely removed from the anime at first. But once you settle in, themes of existential crisis, internet addiction, the dissolution of the family and mental wellness continue to carry Lain.

The protagonist, Lain, is a young girl experiencing visual and auditory hallucinations. She’s shy, aloof, and slowly becomes engrossed in computer science after her engineer father leaves the family. Lain regularly attends therapy sessions with Touko, a junior psychologist who, through a series of diary entries, slowly begins to unravel the more she attempts to treat Lain.

Lain is free to play in English, courtesy of laingame.net. Audio and video files are organized in two parts: “Site A” and “Site B”, representing each of two CD disks of the original game. Site A contains 22 levels, Site B contains 13 levels. Each level contains different numbers of files. The player must check each file one by one from bottom levels to the upper and assemble storylines from pieces of information. Players can see and open all files in any order.

I recommend playing the simplified version. Start with “Site A – level 00”, click each node (labeled Xa0001, Xv0020, etc.) and immerse yourself into the world of Lain. I found that keeping a journal of notes helped me make sense of the story.





SNS: @mahournormalguy

(*^_^*) (>_<) (*'·д·`)

THE DOCTOR WILL SEE YOU NOW



COMPLETE MANUAL OF SUICIDE

IT'S A NEW DAY

un/reality of



SNS: @bermuda_muda

bermuda muda

Tell us about yourself. Who is Bermuda Muda? What do you do?

Bermuda Muda is Bermuda Muda! I'm a schizophrenic artist and vtuber! I have been a shut-in for nearly 10 years, and I spend my abundant free time drawing, playing video games, reading, or just on the internet. I have a low life expectancy, and I expect to die seated in my desk chair or in bed.

What is your star sign?

I'm a Pisces! Or, Aries. Depending on if I'm Bermuda Muda, or human Muda...

What is your location?

I'm from my House!

What hobbies do you enjoy?

I like to draw, play video games, read manga and novels. I used to watch anime as a child and teen, but due to my favorite manga receiving a bad anime adaption, I just don't watch much anime anymore. If I were rich, I'd like to get more serious about collecting. Figures, merch... I'm so greedy, but so poor..

Who or what influences you? How did you develop your style?

Oh, god, I've been drawing all my life. I'm 26 years old, but I only started to take drawing seriously when I was 21. That's when I started to find my style and I became more confident.

For visual influences; aonowaisyatsu(especially their older stuff), akaneino_Sora, RNTR_II... These are just a few whom I adore!

The things I'm drawn to are stories of tragedy, alienation, and the struggle to find your place in the world. To me, those stories are cathartic. Ishida Sui, Oshimi Shuuzou, Asano Inio, Otsuchi, Osamu Dazai, Franz Kafka; these are some of my favorite authors who very well articulate how futile it feels to live.

Even despite the supernatural and surreal subjects some of these authors employ, I feel they all write very grounded stories. These characters' suffering and motivations, their flaws and qualities.. That's what is compelling to me. Emotional and personality driven stories will always be the most important thing.

What are your tools of choice?

I use Clip Studio Paint, and have used it for 14 years now! It could just be habit, but it feels so natural and easy to use. When I was younger, I just drew on paper. But honestly, those days are when I hated my art the most. I find digital art to be the most efficient. I don't need to worry about my pencils breaking, or my ink running out, paper tearing... I can just draw cleanly and easily without fussing over the technics or physics.



BEFORE AFTER

How does your art reflect your personality or experiences?

I think my drawings & streams are for those otaku and shut-ins who are starting to have a hard time connecting with happy & moe anymore. I want to provide comfort for the alone & disillusioned. We are tired & hidden together.

In the manga Erased, the protagonist is a struggling mangaka. He says something like "It's easier to make something when you have experience with it." And I found that, "Oh, yes. That's true."

My characters and illustrations, they're always alone. There's never anything grand happening. These are just characters who struggle to connect to others, and have a hard time living. Because I'm a person with little experience outside of being a shut-in, it's just what is easiest for me to make.

But, I hope someday I can naturally draw happier pictures.

How does mental health impact your work (from themes in pieces to the creative process)?

I'm most creatively driven when I'm not doing well. My best ideas come from when my mind is not all there. I just have a hard time drawing when there's nothing to invest myself in. I take on commissions and freelance work; and while people find the art to be good, to me it sometimes feels pointless. It's just a drawing made to be pretty and sell, and to me, that doesn't have much worth. I still like pretty pictures, though, and if it can make people happy even outside of my niche views, then that's good!!



MEATY-CHAN

What would you like viewers to take from your work?

There's a famous line that I think everyone has heard by now. The line is-

"Art should comfort the disturbed, and disturb the comfortable."

I'm not good with words anymore, so I can't express my self well a lot of the time. So when people tell me that my art, streams or writing help them feel less alone, I'm happy.

On the contrary, I'm also happy when people tell me my drawing is upsetting and visceral. It's selfish of me, but that disgust helps me feel seen and acknowledged, I suppose.

Any closing thoughts? Anything you'd like to share?

For starters, I think the best way to enjoy a media, is to get into it with its original rendition. At risk of sounding elitist, that is the most "pure" and unedited way. Generally, the more something has been adapted, the less of its 'self' there is.

For example, The Welcome to the NHK anime is watered down from the manga, and the manga is watered down from the novel. The more readily

available something is; be it something absorbed into a larger company, or made for wide audiences— it just loses its image and becomes more “safe”, or sterile.

And it does make sense, a company will only make an anime if they can bring in lots of money. But that is something so very anti-art. That isn't to say there aren't any good anime or AAA games, oh no not at all! But.. maybe I'm just cynical now. I hate when companies and investors meddle with the creative process. They don't care about the art, they just want more money. And of course, the things that make the most money are the things that are most “safe”.

The things you see on the surface, the trending anime and new hot manga; It's all finely tuned to make the most people happy. Below; hidden, obscure and more specialized treasures are just waiting to be read and played and watched. If you're reading this zine, then obviously you know what I mean, right? You, who is reading this, know the worth of things not often spoken of. If you're like me, I finely curate every single thing I get into. It just leads to more satisfaction and feelings of fulfillment. I can safely say, my life has been changed for the better from the things I've read or played or seen.

And, if it's not too long already; this is another thought in the same spirit as the previous point. I can't explain why exactly, but it makes me so uncomfortable when someone gets into a story secondhand. By this I mean, their only real exposure to something is, say, a video essay. Now, on their own, I love video essays. I love, after having finished a game, manga, book or show, searching for someone else's thoughts. I love the additional perspective! Maybe they saw something I didn't! It's wonderful!

My issue is.. people listen to video essays without having gotten into the actual story. What's with that? I don't understand!! My takeaway from this phenomena is, people want things simplified and easy to consume. They don't want to think, so they watch video essays so they know what they should think. I'm sick of it! It's so weird! They let those video essays do all the heavy lifting and thinking for them! What's happening!!

This, I think, is making humans dumber. People don't get into a story anymore to think and wonder, or contemplate other perspectives. It seems like nowadays, People just want something flashy and cool and action-packed! There is no “meat” or “merit”. They just want to consume without putting any thought into it! It's just background noise for them! Ah!! (I might be shadowboxing)

Sorry, I get excited at the idea of people being able to see my perspectives. Admittedly, both these topics are twitter posts I've made in the past, but had no outlet to really expand on my thoughts with before now. I don't know!! I hope you appreciate my soapbox rant. It's probably something cheesy, but honestly I love the over-excited and super passionate rants of otaku. So I hope you can appreciate when I'm doing just that.



LAIN PHONE STRAP
\$12.12 USD

wired
crafts
for
wired
people



LAIN PHONE STRAP
\$12.12 USD

and if you complain
once more



you'll meet an
army of me



denpa americana

an overview of english-language denpa

“Denpa” is a Japanese term for individuals that are disconnected from reality or society. Their speech, behavior and beliefs may seem strange or incoherent to those around them. The word translates to “electromagnetic wave”, with roots in the belief that electromagnetic radiation is the culprit for one’s strange thoughts or experiences.

As a genre of storytelling, denpa typically follows a protagonist that descends into madness via supernatural or technological means. Coined in 1996 by Leaf following the release of *Shizuku*, “denpa” is used exclusively to describe Japanese work. But where does that leave English-language and Western denpa?

Sinister Suburbia

The word “suburbia” conjures up images of neatly trimmed lawns, picket fences and quiet neighborhoods. Suburbs have long been marketed to Westerners as the perfect place to settle down and raise a family. But lurking beneath this idyllic surface is the concept of “sinister suburbia”, a term used to describe the darkness hidden within. The characteristics that make suburbs appear ideal — uniformity, privacy, order — can also conceal dysfunction, repression, and even danger. Beneath the polished surface of suburban life lies something disturbing — whether it’s psychological, social, or even criminal.



Sinister Suburbia and Denpa - What's the Difference?

Denpa

- Origin: 1980s-90s Japan
- Cultural context: The term comes from a somewhat derogatory word used to describe people who believe they're receiving messages from electromagnetic waves. The label typically applies to individuals experiencing delusions or hallucinations. It later became associated with niche anime, games, and subcultures that depict extreme alienation and psychosis.
- Example works include *Serial Experiments Lain*, *Boogiepop Phantom*, *Welcome to the NHK*, *Paranoia Agent*, *Shizuku*

Sinister Suburbia

- Origin: Predominantly Western / English-speaking, 1950s-90s America and Canada
- Cultural context: Stems from post-war suburban expansion in the U.S., where the promise of idyllic domestic life often masked repression, conformity, and hidden horrors.
- Example works include *Heathers*, *Happiness*, *Edward Scissorhands*, *Donnie Darko*, the work of Lana Del Rey, Nicole Dollanganger and Ethel Cain

Denpa

central, often literal madness (delusions, hallucinations), technology is typically intrusive or reality-altering, an individual's mind is at odds with perceived reality

themes of alienation, a descent into madness, paranoia, technology, violence, delusion vs. reality, domestic abuse and violence, critiques conformity and repression, shadow organizations/mass mind control, unreliable narration

emotional strain masked behind normalcy, implied or symbolic expressions of madness, technology not always central to the story

Sinister Suburbia

Denpa and sinister suburbia explore the dissonance between appearance and truth, but where denpa collapses the boundary between reality and delusion from within, sinister suburbia peels back a polished exterior to reveal darkness underneath. With that being said, where does this leave English-language work with similar themes that fit neither category exclusively?

The term “Denpa Americana” or “English-language Denpa” aims to fill the gap between denpa and Western authors. Denpa Americana often explores how mundane environments (such as public transport, school, work or home) may foster paranoia, loneliness, addiction, domestic abuse, and mental illness in those that are sensitive to electromagnetic waves, supernatural forces or societal pressures.



soundless - A MODERN
SALEM IN REMOTE
AREA -
milk+visual, 2017



Milk inside a bag
of milk inside a
bag of milk -
Nikita Krjukov,
2020



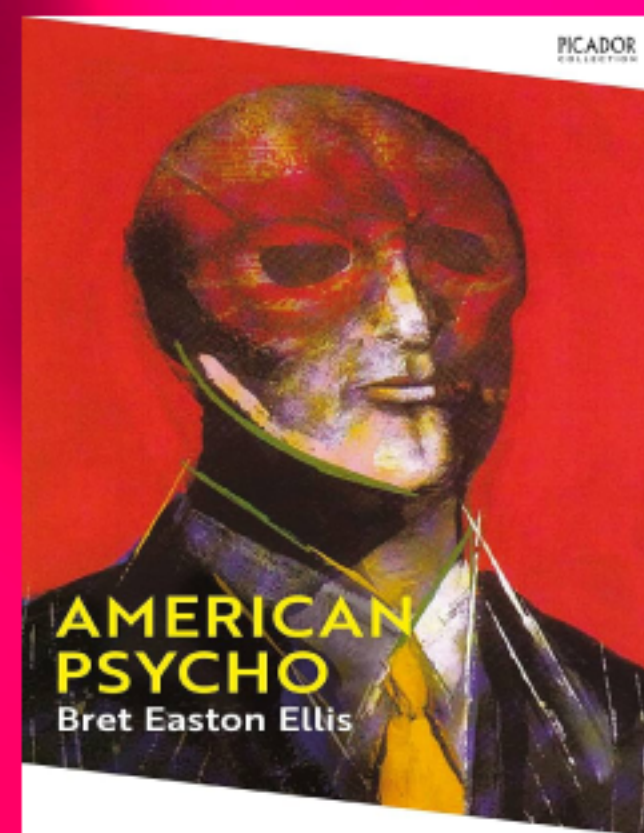
Momo's Diary -
squishymoss,
2022



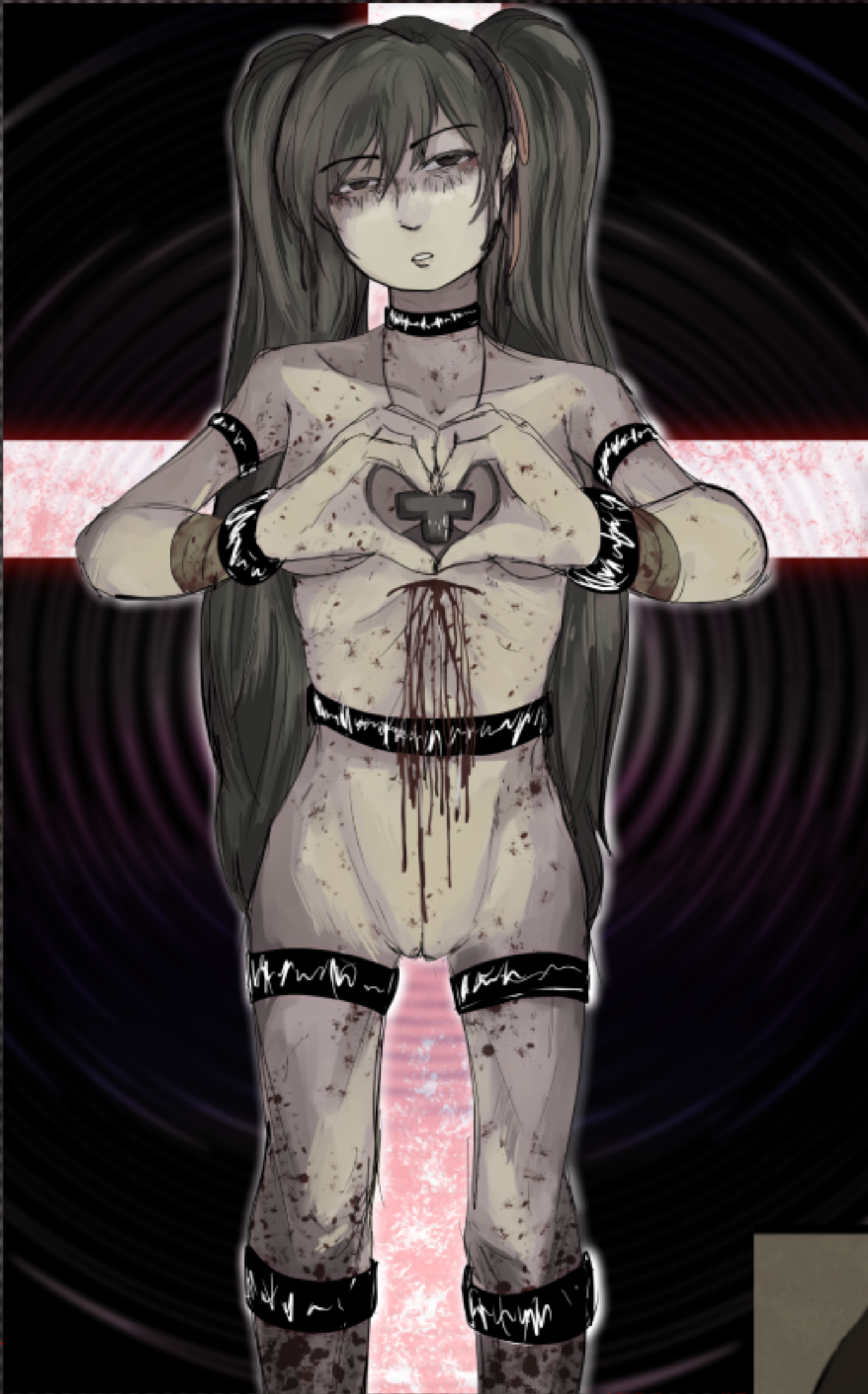
Donnie Darko -
Richard Kelly, 2001



Perverts -
Ethel Cain,
2025



American Psycho -
Bret Easton Ellis,
1991



Name: ca4calcium

Bio: i cook an artpiece every few months, but when i do, it's usually for stuff i adore. jisatsu ror's such a great game man

name: gab-b

website: <https://gabweb.neocities.org/>

bio: hello, i'm gabbie, an artist from the US. i feel that many people think of visual novels when they think of denpa, but elements of it can be found in other mediums- for example, cure, one of my favorite films! i hope i did mamiya justice.



俺さ、あんたの話が聞きたい。
聞かせて。

RITUALS IN A CONCRETE WORLD

1. Stricken with fever, a bedridden youth plays Binary Star II . After beating the game twice, he discovers a cave in the overworld where there was not one before. Immediately after entering, the boy becomes lost. He attempts to map the cave with paper and pencil, but the geography fails to cohere. Scribbled maps cover the bed. When he returns to school, he can no longer locate his classroom.

2. A series of athleisure ads appear on billboards and bus-shelters across the city. The ads prominently feature QR codes which, when scanned, opens the brand's homepage. Under the cover of night, a billboard is changed. The QR code now leads to a website warning of "The Carnivorous Gap". This QR code is later found on flyers for local organizations and distributed in lieu of certain restaurant menus.

3. Following a nervous break, a young woman wanders the city's alleys with a notebook in her bag. She's looking for utility poles, and whenever she finds a particularly striking specimen, she stops to sketch it. The hum from the power lines soothes her racing mind. All of her dreams are tinted blue.

4. A satellite hangs in geosynchronous orbit over the city. For a half a century, the satellite has broadcast the sound of ocean waves. Nobody is sure who launched it or why. At night, it glows like a purple star.

5. By day, a young man sells cacti at a garden center. By night, he puts on a doctor's coat and a phony ID badge to stalk the halls of the city's trauma wards. Under his coat, he keeps a Nikon camera. If alone with female patients, he uses it. The photos are developed in his bathtub. Blown-up snapshots of slim legs in slings and bandaged faces plaster his ceiling and walls.

6. When sorting her husband's effects, a widow discovers a USB flash drive. The drive contains a multi-hundred page text document containing transcripts of his dream journals. In certain dreams, her husband directed films (an artform he never cared for). A few weeks after reading, she realizes that the plots of his dreamed films matched the events of her childhood nightmares exactly.

7. The electronics junkyard at the city's edge is defaced. Someone or something cleared a large space in the center and created a seven-chamber labyrinth out of broken computer parts. People come from all across the city to walk this labyrinth. Some later report of entering trances wherein they see the sky open into a vortex of colored spheres, falling like bombs to the Earth.

8. A fashionable stranger meditates in car-parks and server rooms, in empty lots sequestered by sagging chain-link fence, on rooftop gardens, on the shore of an ornamental lake, in the heart of a neighborhood in the early stages of construction, like a forest in the first weeks of spring. Anyone who stands exactly where they sat is overtaken by a base and inexplicable fear.



Name: snowfairyz

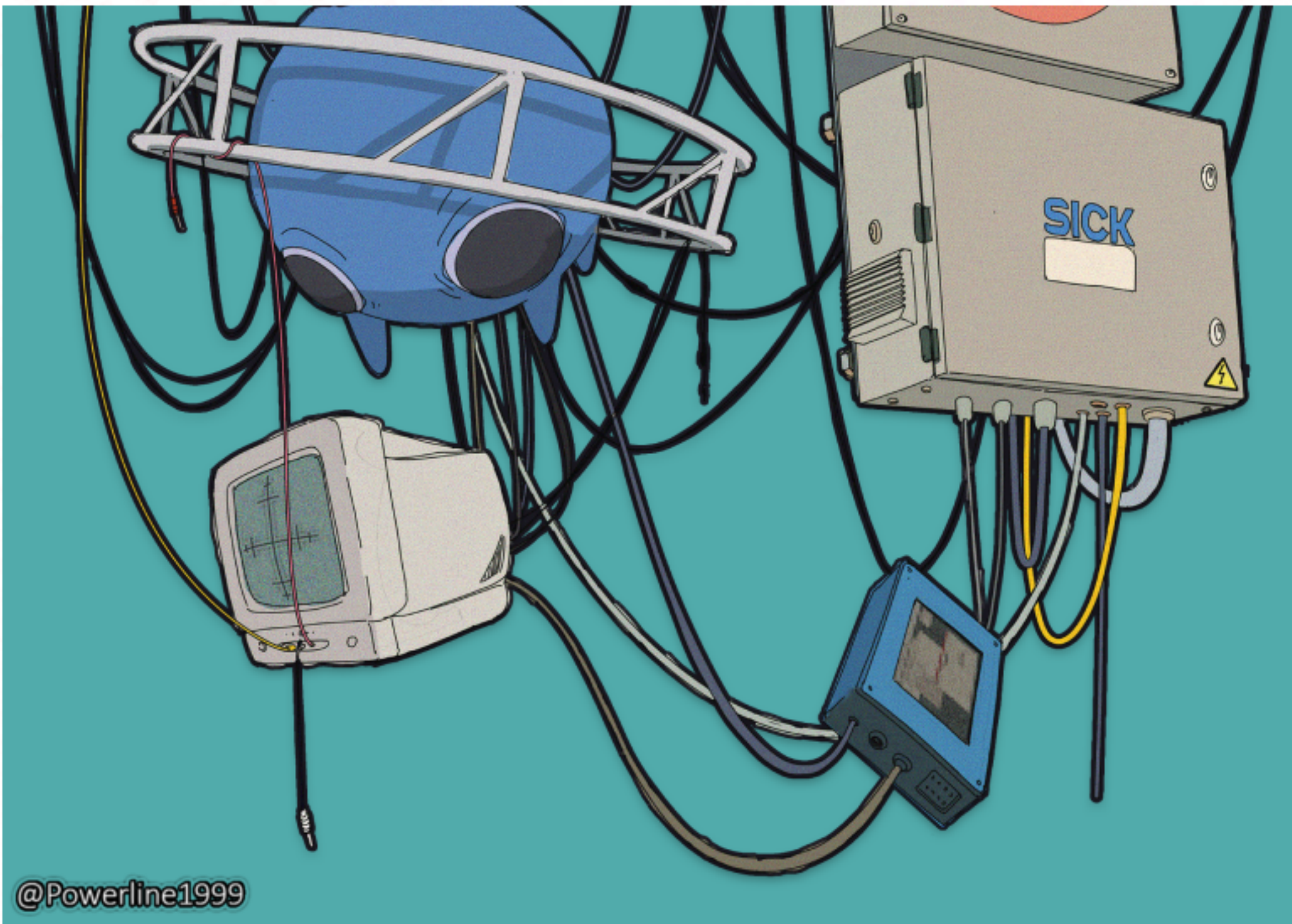
Website: <https://akiba-pop.straw.page/>

Bio: hi i'm snowfairyz but plz call me bunny. im an artist with eclectic tastes and a love for transgressive art. saya's version of girlhood has deeply resonated with me, i think about her often. thank you to all the mods and readers. your support means the world



SOFTBLUESTONE

possible, I want living to be possible :3c



I go by powerliner1999. I have been heavily inspired by anime and technology of the 90's and early 2000's. Lately I have been experimenting with analog video mixers. I intend on creating a website in the near future that fits the style of that era, so stay tuned!



Happy
PAN
friends.

interviewing the editor

the denpa archive: behind the scenes

1. how long have you been working as denpa's editor?

Since early 2023! I was there when he was building the very first version of the Denpa Archive.

2. what training or experience do you have?

No training beyond AP English classes back in high school. I've read a lot throughout my life and currently write, let's say, "short fiction" as a hobby, so I've developed a good eye/ear for grammar, syntax, diction, and vocabulary. I've also edited other people's "short fiction" before.

3. what is your editing process like?

Denpa and I work in Google Docs. I edit as I read. If I'm having trouble with a certain sentence, I mark it to come back to later. I ask denpa a lot of questions. Spitballing ideas together helps me generate new ones. Ultimately Denpa makes the final call on accepting or rejecting my suggestions.

4. what challenges do you face when editing?

I struggle with Japanese sentence structure and reliance on stock phrases and repetitiveness. I don't want something I'm editing to sound stilted, clunky, or overly weeby, as I don't enjoy reading that. As a reader, I find overly literal translations tedious and unpleasant because of how unnatural it sounds. "To think that person would be here too... it can't be helped." Like fuck outta here with that.

I prefer readability. I lean toward localization but of course I try to strike a balance. It's a fine line.

Additionally, while I have a pretty big vocabulary, I've been nerfed by (professionally diagnosed) ADHD. My ADHD-addled brain struggles with word recall (tip of my tongue kind of thing). To accommodate this, I rely heavily on online thesauruses to find the exact word I'm looking for.

5. what compels you to edit?

I'm naturally nitpicky. When I'm reading something, my brain is constantly going, "hm, that would sound better if they worded it a different way, like changing X to Y instead."

I find editing easier than writing since the raw material (i.e. the translation) is already written for me. It's easier for me to come up with new ideas if a draft exists; I know what went "wrong" in the first place and can explore other options from there.

I'm also extremely detail oriented.



6. why denpa?

I'm Denpa Archivist's biggest fan/supporter/groupie, so I've absorbed some of his interest in it. I've been into Japanese media for a long time but never paid much attention to denpa as a genre. Honestly I'm a total casual dipping my toes into denpa and that's fine with me.

7. what's your favorite text to have worked on and why?

Non-denpa answer: I edited Denpa's translation of *Slow Damage: Clean Dishes*, a visual novel/mobile game. I'm proud of how fluently it reads in English. I'm especially proud of my suggestion to change the direct translation of Shiro's counting game to an "I spy with my little eye..." guessing game. I think it preserves the same meaning while enhancing its playfulness and making it recognizable to an English-speaking audience that Shiro's having a silly quirked up manic pixie dream boy moment.

I'm going to poke Denpa to get back to translating it!

Denpa answer: Makki Shoujyouyou, specifically the part titled "The Car That Drove to the Edge of the Earth." It's still a work in progress (stalled, perhaps) but I like the stream of consciousness and short-story style of writing.



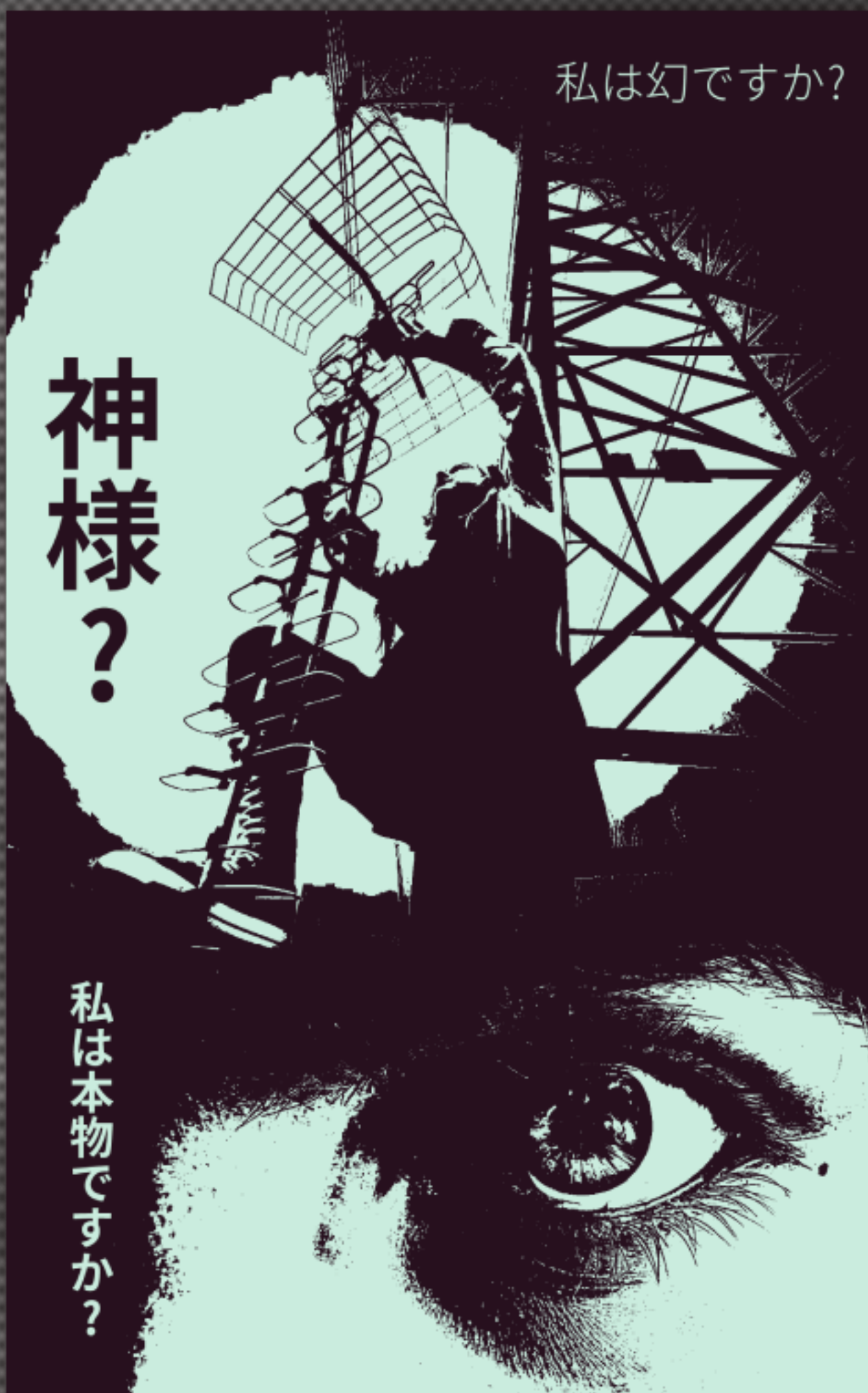


"i always went to church to be filled with another voice"

anon_doll

"then i was a NEET for 3 years. my room was full of ghosts and every time i posted they got closer to killing me and turning my living soul into an algorithm"





Name: ForgottenRainyNights

Website: <https://forgottenrainynights.nekoweb.org/>

Bio:

Hello, we're ForgottenRainyNights- FRN or Rain for short, an artist and aspiring ADV/visual novel dev and writer. We're a life-long internet denizen and self-proclaimed newtype. We've been into denpa for about 3 years as of writing, though we've always been into denpa-like art, we just didn't always have a name for it. We love so much of the art within the denpa genre that we were so indecisive over what to submit to this zine. In the end, we chose to do a dualistic piece dedicated to two of our favorite couples from two of our favorite denpa VNs- Chaos;Head and Sayonara wo Oshiete. We have a weakness for ephemeral, angelic girls hiding deep secrets and tormented, delusional men. ^-^ Thank you to Denpa Archivist for organizing this zine, our fellow participants for their entries, and all the other denpa artists, translators, and writers for filling this community with life.

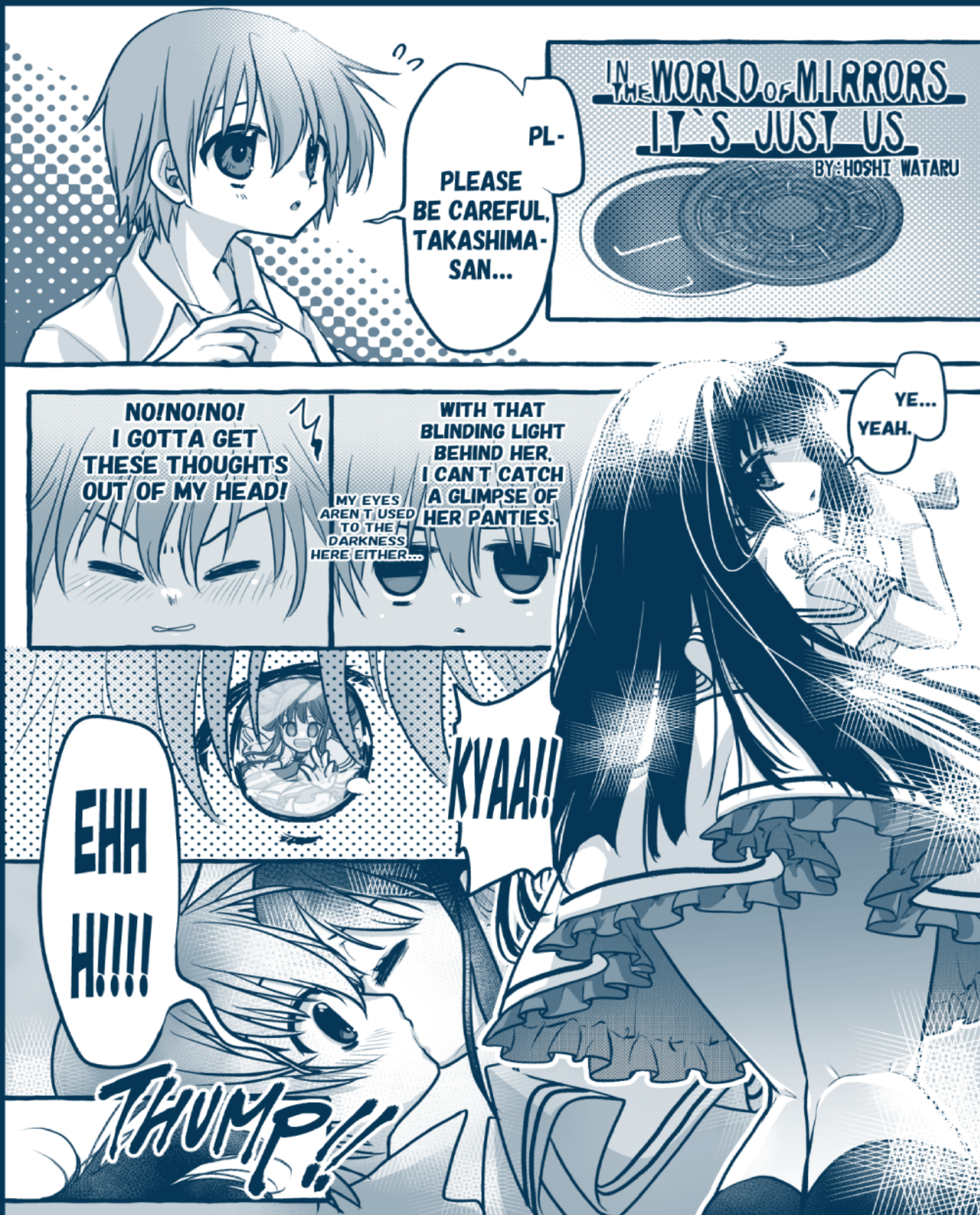
Name: Smol Adi (pseudonym)

Social media:

https://www.instagram.com/smol_adi/

Short bio: I'm a graphic designer and an illustrator based in Slovak Republic. I'm currently studying theory of digital games and I'm a huge denpa fan!





I-IT'S MY FAULT,
SO P-PLEASE
DON'T WORRY
ABOUT IT!!

B-B-BUT
THIS... THIS
WAS JUST AN
ACCIDENT,
AND...
U-HHH...

I-I-I-
I'M SO
SORRY!!

MAMI-
YA-
KUN...

WAIT,
WHAT THE...

WE
SWAPPED
BODIES?!

YOUR
PANTIES
ARE
SHOWING!!

HEY!!

CLOSE
YOUR
LEGS!!

...I'M
**WAY MORE
INTERESTED
IN HER...**

**BUT
NOW...**

**I CAN ACTUALLY
FEEL THE PANTIES
I WAS DYING TO
SEE EARLIER.**

**WE ARE
BACK TO
NORMAL??**

HUH?!

PLOP!!

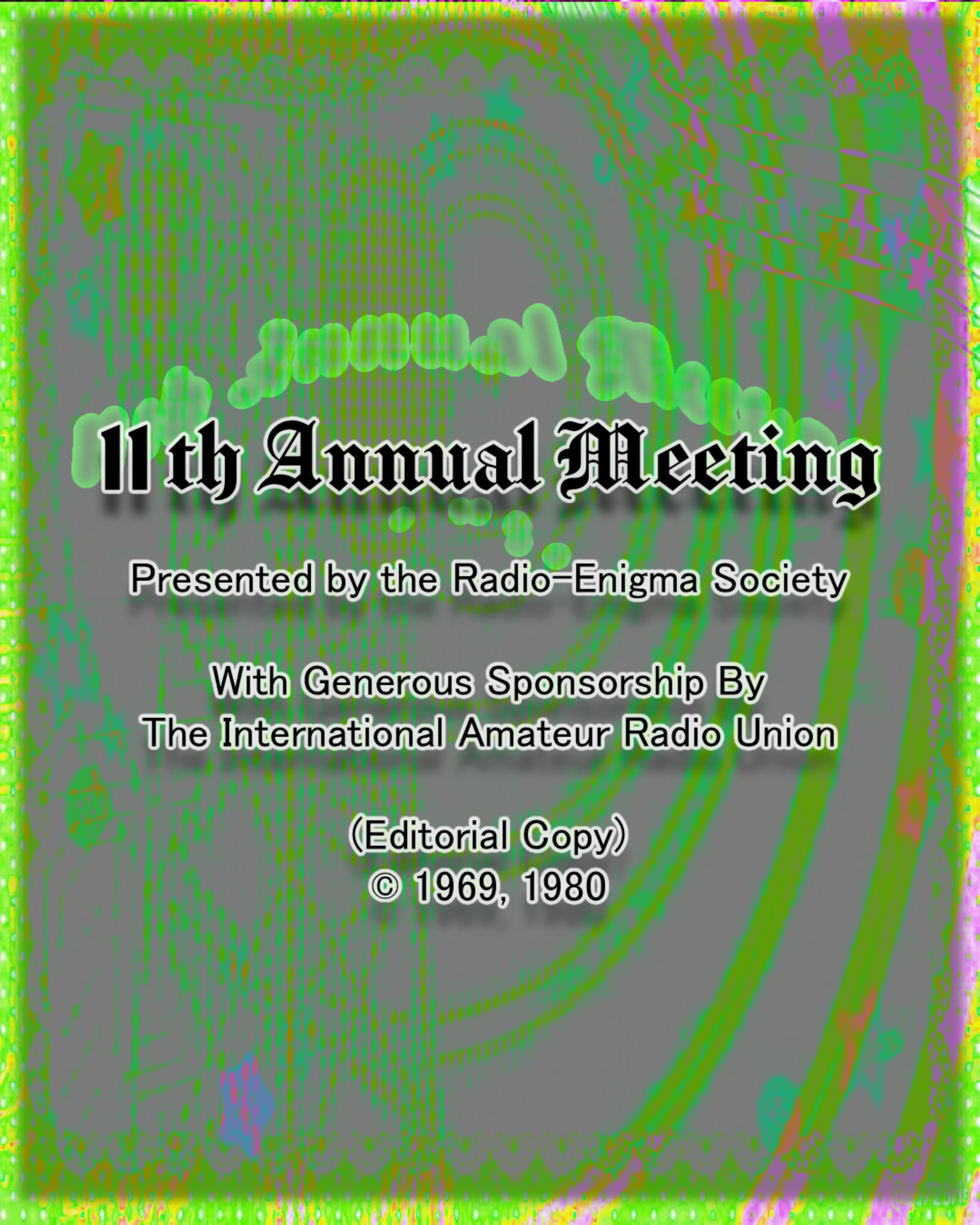
**HEHEHE
HEHEHE
HEHEHE**

**NOTHING!!
I SWEAR...**

**BUT WHAT
ABOUT YOU,
TAKASHIMA
-SAN?!!
WHY WERE
YOUR HANDS
BETWEEN
YOUR
LEGS?**

**MAMIYA-KUN,
WHAT EXACTLY
WERE YOU
TRYING TO
TOUCH?!!**

GLUP!!



11th Annual Meeting

Presented by the Radio-Enigma Society

With Generous Sponsorship By
The International Amateur Radio Union

(Editorial Copy)

© 1969, 1980

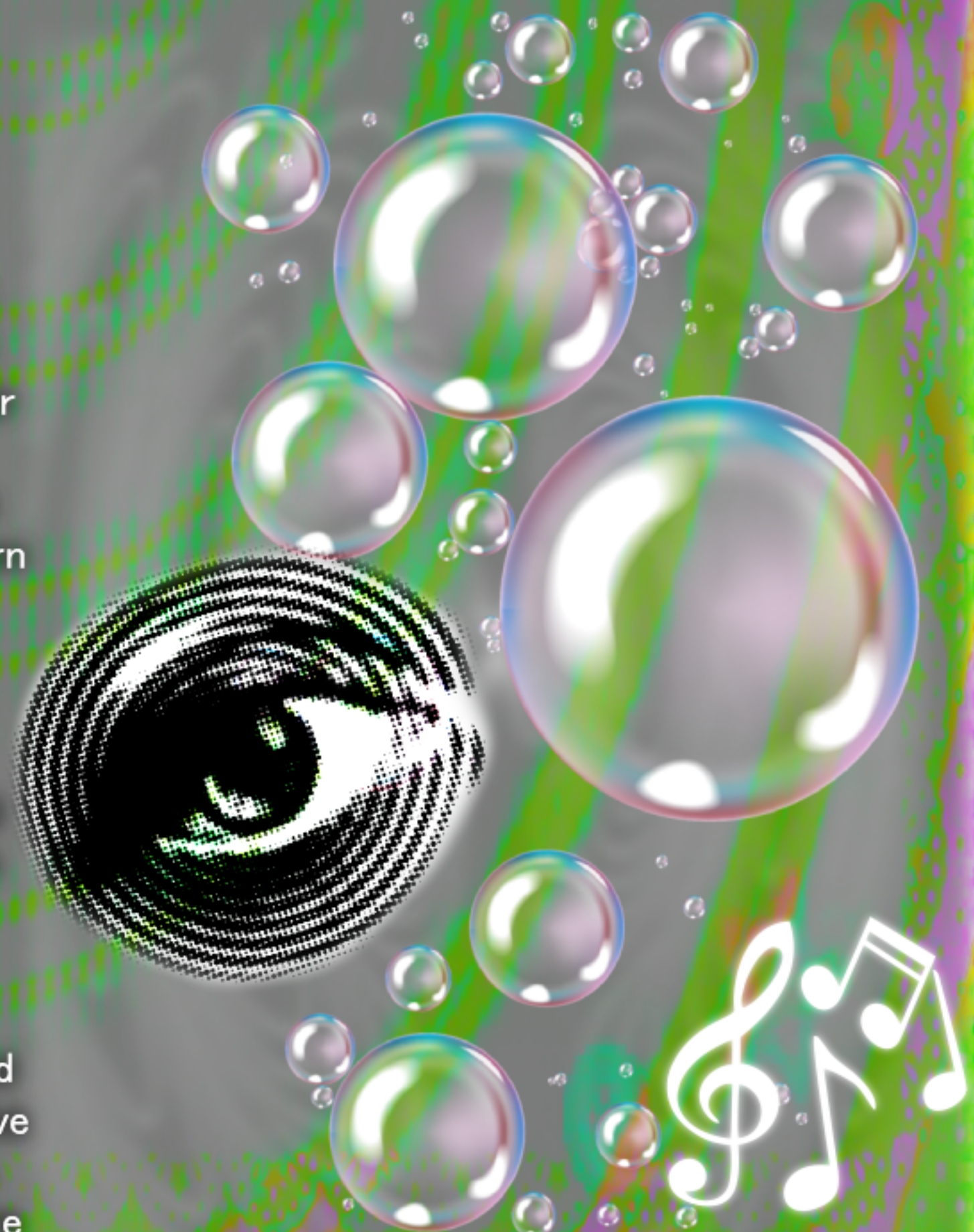
Greetings and salutations! Welcome to the 11th annual meeting of the Radio-Enigma Society! I am eternally grateful to serve as this organization's chairman and be able to bring together some of the most brilliant if eccentric minds to present and scrutinize these phenomena. While we are a rather miniscule society, we are all passionate about the work we do here and I myself am hopeful this particular meeting will draw more interest, perhaps even gaining some local media attention. In fact, as I write this opening, I have noticed at least eight new guests joining us. That's a whole eighteen percent increase! Because of this, I feel it is necessary to give a brief introduction to our organization.

In November of 1969, Joseph Kensington, James Ester, and Aaron Yanovich were living in Akutan, Alaska. The three were radio enthusiasts whom spent their days scanning frequencies for the fleeting hope of finding something interesting. Then, on one fateful night, they caught a transmission alluding to some unknown catastrophe befalling the mainland. After confirming that no such event was taking place, the three began sending out calls and inquiries to government officials, their friends and friends of their friends who may have been able to answer where this message originated from. While their efforts failed to turn up an explanation, their questioning brought together more enthusiasts who had similarly experienced or discovered recordings whose origins were murky. As this loose network of correspondence grew, eventually they decided that a proper organization should be formed in order to tackle these mysterious signals thus our venerable society was founded. Over the past decade, our members have managed to identify the source of at least two hundred and fifty transmissions! Though tragically, none have turned out to be from spirits or flying saucers. Instead, these signals have been found to come

from nascent satellites, other radio hobbyists, government operations (which results in a cease-and-desist order) or the occasional solar phenomenon. However, we still have one hundred and five transmissions whose source and context still remain unknown which still thrill and fascinate us to this day. And tonight, we will be adding three more to it.

For the purposes of convenience and accessibility, this program will contain transcripts of our presented enigmas, prepared by our ever-talented Eugene C. Farnsworth.

This first transmission was obtained by a member who happened to find a recording of this signal in a radio station's archive in Apia, Samoa dated 1977 though he was unable to find further information about it.



Do not play this recording.

Do. Not. Play. It.

I have tried to transcribe it several times and every attempt, I can't figure out what I am listening to.

It sounds like there is a pattern to it, maybe even a language, but it leaves me feeling sick every time.

The best I can tell, all I can make out is the pounding of pistons with the rhythm and texture of a heartbeat and gears grinding yet at the same time contracting with a viciousness, am I making any sense?

Even when I turn it off it stays with me for hours and sometimes it wakes me up at night.

There are even times I think I hear it in the walls.

I'll send you the number for somebody else to finish this program, just send me my payment and for the love of God, throw this in the archive and never look back.



Name: Randy K

Website: <https://www.inkitt.com/LovecraftFan>



ANTENNA

volume one